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## New Literature

### BOOKS

CORNFORD, FRANCIS MACDONALD. *Thucydides Mythistoricus*. London: Edward Arnold, 1907. Pp. xvi + 252. 10s. 6d.

By *Mythistoria* Mr. Cornford means "history cast in a mould of conception, whether artistic or philosophic, which, long before the work was even contemplated, was already inwrought into the very structure of the author's mind." Thus, though we can infer from the narrative that the occupation of Pylos was designed, Thucydides conveys the impression that it was a mere stroke of luck, because he saw in three incidents in which Cleon appears "the complete outline of a *drama*, embodying a well-known theory of human nature." In the Mytilenaeon debate Cleon displays *ὑβρις*, at Pylos he is tempted by *Τύχη*, at Amphipolis *φρόνημα*, "infatuate pride," brings him to ruin. Illustrative of the point of view is the statement (p. 237), "if either of the two men is to be called religious, it is Thucydides; if either is sceptical, it is Herodotus."

LODGE, GONZALEZ. *The Vocabulary of High School Latin*. New York: Teachers College, Columbia University, 1907. Pp. viii + 217. \$1.50

This is an important contribution to the literature of secondary Latin and deserves the attention of all Latin teachers. It contains in alphabetical order all the words occurring in Caesar's *Gallie War* i-v; Cicero, the six orations usually read in schools; and Virgil's *Aeneid* i-vi. In an appendix the same vocabulary is given in the order of occurrence.

MUNRO, H. A. J. *Lucretius on the Nature of Things*. Translated, with an Analysis of the Six Books. New York: E. P. Dutton and Co. Pp. lxiii + 239. \$0.50.

One of the volumes of the New Universal Library. A reprint of Munro's famous translation at a low price.

MURRAY, GILBERT. *The Rise of the Greek Epic*. Oxford: Clarendon Press, 1907. Pp. xi + 283. 6s. net.

A course of ten lectures delivered at Harvard University. Among the subjects treated are: "Greece and the Progress of Man;" "The *Iliad* as a Traditional Book;" "The Historical Content of the *Iliad* and the Birth of Homer;" "The *Iliad* as a Great Poem;" "Ionia and Attica."

MUZZEY, DAVID SAVILLE. *A Beginner's Book in Latin*. New York: Longmans, Green & Co. Pp. xii + 231.

Differs materially from the majority of first-year Latin books on two points: First, inflection is treated exclusively and exhaustively in the first twenty-five chapters (Part I), syntax being reserved for Part II, in which, however, the forms of Part I are systematically reviewed; second, English-Latin sentences do not occupy the prominent position that they generally do in beginners' books. They are introduced only in Part II, and even there they are subordinated to the Latin-English sentences, both in number and in scope of vocabulary.

WHITON, JAMES MORRIS. *Six Weeks' Preparation for Reading Caesar*. Adapted to Allen and Greenough's, Bennett's, and Harkness' Grammars. Fifth Revised Edition by HELEN ISABEL WHITON. Boston: Ginn and Co., 1907. Pp. 105. \$0.50.

The earlier editions of this short-cut to a reading-knowledge of Latin are already well known to most Latin teachers. In this revision more prominence has been given to the value of Latin in the study of English. A few pages of sentences from Caesar have also been added.

## ARTICLES

ALLEN, JAMES TURNERY. The Idle Actor in Aeschylus. *Classical Quarterly*, I (1907), pp. 268-72.

A criticism of Dignan's view that Aeschylus did not introduce silence for the dramatic effect, but was subject "to material limitations and to the restrictions of tradition." This view ignores the poet's *freedom of choice* in the selection and treatment of his plots. The long silences of Orestes, Athena, and Apollo in the *Eumenides*, and of Cassandra in the *Agamemnon* are the results of the situation and not of the poet's inability to keep three actors employed at once.

E. N. GARDINER. Throwing the Diskos. *Journal of Hellenic Studies*, XXVII (1907), 1-36.

The method of throwing the diskos, so far as it can be determined from literary and archaeological evidence, is as follows: (1) The stance: (a) position of standing diskobolos of the Vatican (i. e., diskos in left hand at level of hip, right foot advanced); (b) diskos raised in left hand level with shoulder, or (c) held in both hands level with waist. From these positions the diskos is swung or raised to (2) position with left foot forward (usually) and diskos in both hands (a) extended horizontally to the front, or (b) raised above the head. (3) The diskos is swung downward, resting on the right forearm. Either before or during the course of the swing (a) the left foot is drawn back, or (b) the right foot is advanced, so that we reach (4) the position of Myron's diskobolos. (5) At the beginning of the swing forward the body is straightened. (6) And as the diskos swings down, the left foot is vigorously advanced. (7) Finally, after the diskos has left the hand, the right foot is again advanced.

KELSEY, FRANCIS W. Virgil or Vergil? *Nation*, September 5, 1907.

Gives a concise account of the history of the controversy and sums up briefly the arguments on each side. Professor Kelsey points out that after a trial of four decades the effort to make the corrected spelling *Vergil* current in English has proved a failure. The tendencies of our vernacular are too strong to be shaped by the example of a group of specialists. "We have offered the spelling *Vergil* because it is etymologically correct, and it has been rejected. Shall we classical teachers and students then persist in using it as a mark of erudition? Such use would surely lay us open to the charge of pedantry."

LUCAS, HANS. Zu den Milesiaca des Aristides. *Philologus* LXVI (1907), 16-35.

The last Milesiaca of Aristides are not to be explained as *Märchen*, nor as romance (Bürger's view), nor as a mere collection of disconnected *Novelle* (Rohde). Arguing from *Ov. Tr.* ii. 413 f., 443 f.; *Luc. Am.* 1; *Apul. Met., ad init.*, and from considerations of a general character, the author concludes that the work of Aristides was a collection of *Novelle* akin in subjects to later tales of roguery, supposed to be related to the writer, and given unity by a connecting narrative.

RAND, E. K. The Chronology of Ovid's Early Works. *The American Journal of Philology*, XXVIII (1907), pp. 287-96.

A new interpretation of Ovid's letter to Macer (*Am.* ii. 18). The order of publication proposed by the writer is *Amores* (first edition), *Medea*, *Heroides*, *Amores* (second edition, not later than 11 B. C.), *De medicamine faciei*, *Ars amatoria*, *Remedia amoris*. The important feature of this order is the placing of the second edition of the *Amores* before the *Ars amatoria*. Most scholars put the second edition of the *Amores* after the *Ars* because in the eighteenth poem of the second book of the former (*artes teneri profitemur Amoris*) they think there is a reference to the latter work. This passage the author of the present article, however, explains as a reference to his *Amores* "which present, in detachments, an art of love." Mr. Rand finds further support for his thesis in the improbability of Ovid's allowing eighteen years to intervene between the first and second revision of the *Amores*, and in the fact that the *textus receptus* of the *Ars amatoria* iii. 343 refers to the second edition of the *Amores*.